



Number 21.

October 1964

My Life is a Banjo

By George E. Morris

My parents claim that even as a baby I was interested in the banjo- which is not surprising for my father was a banjo teacher and led a Banjo, Mandolin and Guitar band of 45 members. I began studying piano but soon father, at my insistence, gave me banjo lessons and also helped my school to put on a Minstrel Show. For that occasion my solos were "Park Crescent" and "Skipping Rope Dance".

In those far off days banjo festivals were held in Kensington Town Hall, where my idol was Joe Morley. After one such Festival, father promised me that if I really practised hard I could have lessons from the great Joe Morley. This was just the incentive I needed and every spare moment saw me playing my banjo. In the meantime, Vess Ossman visited this country and I had the pleasure of a few lessons from him. During the autumn of 1907 I had my promised lessons with Joe Morley, who played in the summer with Will Pepper's "White Coons" at Felixstowe, so for the next three winters I had lessons with him.

I was now playing passably well and was introduced to George Alexander a prominent teacher who engaged me for a big concert he was to hold in the Finchley Hall. This led to my West

End debut in a John Alvey Turner concert in the Steinway Hall 14th. December, 1911. On the same bill were Joe Morley, Olly Oakley A.D. Cammermeyer, George Alexander's Zither Banjo Club and Joe Morley's Banjo Quintet which consisted of Joe, W.H. Plumbridge, Allan Thomas, Arthur Sullivan and myself. During the Henley Regatta week I "went sick" to appear in A.D. Cammermeyer's 'Pink Ladies' Concert Party. This finished me as a junior clerk! I joined the Palladium Minstrels in 1913, which was a highly successful show, where I met another great banjoist, Bert Bassett, who remained a great friend of mine until his untimely death in 1937.

In my early banjo days, a boyhood friend Harry Stafford (who was also a good pianist), and I, would buy the Edison cylinder recordings of Vess Ossman, listening to his marvellous playing until three or four in the morning. Harry was clever at taking down the music, so I acquired good solos in 'Pretzel Pete', 'Fun in the Barber's Shop', 'St. Louis Rag', 'Razzle Dazzle', 'Yankee Band'.

As you will realise, during my lifetime I have met all the great banoists in this country and I have no hesitation in saying that the best was Charlie Rogers. Even as a youngster he appeared at the London Pavilion (then a Music Hall) for twelve consecutive weeks - just playing banjo.

When the Palladium Minstrels finished in May 1913, Bert Bassett and I went on the Halls until the Autumn. At our very first night - at the Camberwell Empire - we had a very dubious start, but by our finale, "Big Guns March", we left the stage to thunderous applause. The next week was the Canterbury. Bert then went to Le Touquet, and I to Canada to 'have a look around'. My experiences there included farm work and about £15 earned in two bouts in a boxing booth!! On my return in December 1913, rheumatism prevented my rejoining the Palladium Minstrels, so when recovered I took an office job until I joined the army on 26th. October 1914.

The banjo gave me a different life to the average Tommy. I was a pay clerk attached to H.Q. staff, but the banjo was pressed into active service to entertain my fellow serving men in billets, barns, church-halls etc.

In 1917 Major Evans of the 16th. Irish Division formed the "Blackthorns" concert party. I played some solos at its opening on Boxing Day 1917 in Peronne and then finally consented to join it. My work with the Blackthorns was the best stage schooling I could have had. Mostly, I played finger style, except for Will Blanche's arrangement of the Pilgrim's Chorus from Tannhauser - one of the earliest plectrum banjo solos published in this country. The "Blackthorns" toured army camps in all weathers. While with them I had the good fortune to meet Rob Currie and Leslie Henson, but little did I guess that I should play with them again at the Gaiety Theatre some fifteen, or so, years later.

I was 'demobbed' in 1919 with two banjos and piles of orchestrations. Bert Bassett told me that there was a demand for banjoists in dancebands, but as they were new things, I was very sceptical. I called upon Olly Oakley who asked if I would go to Blackpool for three months in his new 'jazz band' on the South

Photographs of Edison artists. See the artist as you play the record. At present, 77 available catering for all tastes. 1s. 6d. each, Or five for £1. Send stamped envelope to Editor for list. Music Hall artists also available.

Pier. I accepted. Our band included three banjoists, Olly, A. Matthews and myself, but Olly was the only one taking solos. This was a comfortable period of my life, after which I went to Cleator Moor, Cumberland, having little to do with music.

(to be continued)

FOR SALE

FOR SALE

BEST OFFER TAKES ALL

CARUSO SCHWEITZER PADEREWSKI McCORMACK SCHUMAN-HEINK
CHALIAPIN TOSCANINI JOHN BARRYMORE (Shakespeare) etc, etc.
597 NEVER PLAYED "78's" 536 RED SEAL VICTOR

Some recorded in England, Europe, etc. "Pride - of - possession" collection. Estate. Were unopened in packages as when purchased originally. All neatly packed in original jackets and albums. In perfect and immaculate condition. Opened, simply to draw up list. Send 50 cents for complete list of entire collection.

JOSEPH G. De BLASI. [REDACTED] HATBORO. Pa 19040. U.S.A.

SPRINGS SPRINGS SPRINGS S P R I N G S

I have for sale a sack-full of springs of varying sizes from 'normal' sizes to those suitable for the Giants among you. Get your gramophones and phonographs resprung here !!

Edward Broad, [REDACTED], London. W.2.

STARTING YOUNG by D.H. Cameron

I am a lad of thirteen years and have only recently started really serious collecting although all through my life I have been fascinated by record players and records of one kind or another. Since $3\frac{1}{2}$ years of age I have owned a wind-up gramophone and a pile of records which has now grown to about 400. Last year in October the Wellington Museum held a convention of Collectors, where I heard about the Society and this magazine. I was the youngest there and only found one lecture boring. I owe a great deal to Messrs B. Main and F. Spencer; future Members I hope; and to fellow Members Walter Norris and Wally Colledge for all the information and help they have given to me. I'm able to puff out my chest as the proud owner of three cylinder machines (including a key-wind Gem), five disc machines, which includes an interesting little portable squeak box called a Compactophone. My pile of 400 discs includes Caruso, Gigli, Galli Curci, Calvé, and an autographed Mary Garden. There are orchestras under Beecham, Harty and Walton. Comedians Harry Lauder, Billy Williams and Bransby Williams, Cal Stewart. I have some blanks and an Edison recorder.

About a year ago I was kept in on a cold wet and windy Sunday playing my records. Without thinking what I was doing I picked up the large reproducer from my 'Standard' and the small horn off my 'Gem' and played a Diamond disc with it. Then I had a flash of inspiration. Knowing the arm and sound-box is detachable from my H.M.V. portable, I set to work to make an attachment from copper pipe to hold the reproducer in position and to connect it to the small internal horn in the portable gramophone. Although weak in volume this is quite a good way of playing diamond discs. Someone tell me, is it worthwhile applying for a patent for it?

(Congratulations to Donald for his ingenuity and for his articles. I am glad you start young in New Zealand; I anticipate more articles and devices over the years. - Editor)

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The Skirl of the Bagpipes by Michael Keenan

"Music hath charms". So wrote the learned scribe of ages past and small wonder that it is regarded as a Celestial gift for even the most ferocious creatures become quite docile under its magic tones.

Among the greatest songsters what could equal the self-taught birds and is not music so often symbolised by engravings of winged seraphs blowing trumpets or pipes and playing upon their harps?

Methods of producing music, apart from the human voice, are more numerous than the tribes of the earth and while many of the nations regard one or other instrument as their national instrument, still music has such a universal appeal that most instruments for the production of music are to be found everywhere.

Opinions will always differ as to what instrument has the strongest appeal, but this is regulated by taste. Here in our group of Islands on the fringe of Europe or the Atlantic we have an instrument which, wherever it may be heard, never fails to make an impression - namely, the Bagpipes.

This pride of place is due in large measure to Scotland and Ireland. Of course, any form of pipe with a bag attached may be regarded as a Bagpipe. These are to be found in many places other than Ireland or Scotland. In Brittany the Bagpipes are very popular and their pipers have a National Dress of their own. In France the late Martin Cala was a noted performer and maker of Bagpipes which differed in some respects to those of Ireland and Scotland.

Without doubt it is likely the pipe without the bag was the forerunner and these were used largely by the Shepherds of old, and even of the present day, to call their flocks, especially in eastern lands. To provide a chamber for a reserve of air and to produce a sustained sound with a reserve of energy, the bag was conceived and then it was discovered that by perforating the pipe or funnel at regular intervals sounds varying and elevating the pitch could be produced, and hence the scale.

I had a very interesting story from the late Mr. Henery Forrester of Oak Lea, Darlington, of a discovery made during

archaeological excavations in the north of England. In a cave, dating back approximately 2,000 years, was found a complete set of Bagpipes in a good state of preservation made entirely from a sheep capable of producing sounds. The chanter and drones were made from the leg bones and the bag from the skin.

We might possibly come to grips with our Scottish colleagues if we claimed to have brought Bagpipes to their country, but the fact remains that it can be claimed that Alba, as Scotland was known, was colonised by the Irish in two waves, the first A.D. 120 and the second A.D. 510. The similarity in our language, dress, music and customs lends some colour to this.

(to be continued)

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WANTED WANTED WANTED to purchase a phonograph to play
two and four minute cylinders.

H.W. Elliott, [REDACTED], Ipswich, Suffolk.

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The Things I say about the Cylinders I play

By Alec Kidd.

No. 6. "The Wolf" by William Shield Edison wax Amberol 12495
sung by Peter Dawson

"While the wolf in nightly prowl
Bays the moon with hideous howl
Gates are barred in vain resistance
Females shriek, but no assistance
Silence, or you meet your fate
Yours keys, your jewels, cash and plate
Locks, bolts, and bars soon fly assunder
Then to rifle, rob, and plunder"

The words by John O'Keefe were from William Shield's favourite librettist. In cold print these lines may leave you unmoved except perhaps to create a sceptical smile at the over-emphasis of the Victorian song-writers but for over a century an ever rolling stream of formidable baritones revelled in bawling out with stentorian voice these formidable words from concert platform or music hall stage in a frenzied attempt to make the flesh of the audience creep and send cold shivers down their spines!

This startling effect was obtained from exaggerated diction from a gaping mouth under bristling moustache and bulging eyes. If the audience was timorous enough they surrendered peacefully to the psychological effect of the strange alchemy of the songs' prominent phrases.

Such audiences were first found in the better class of tavern concerts of 'Coal Hole' or 'Cyder Cellars' of early Victorian days. Charles Sloman was one of the first to produce the required effect by virtue of his commanding personality. His producer, William Rhodes gave him a niche in the temple of fame by describing him as the first English 'Improvisatore'.

Peter Dawson recorded the song for Edison in 1912 in an informal setting contemporary to the advance of ballad singing in the twentieth century. He was a songster who transcended the limitations of the Victorians and he has left behind him on disc and cylinder a wealth of recordings amongst which this rendition of The Wolf will always be regarded as unique.

(acknowledgements to M.W.Disher "Victorian Song" and Harold Scott's "The Early Doors")

+ + + + + + + + + +
WANTED TO BUY autographed photos of Caruso, Melba, etc.

G. Davies, [REDACTED] Wolverhampton, Staffs.

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AMELITA GALLI-CURCI: HER CAREER AND RECORDS

By Bryan Marchington.

Part 3. The Ten- inch recordings.

As in the previous issue, this list contains only the published recordings. It is based upon H.M.V. double-sided catalogue numbers and those not issued in England are shown at the end with their Victor double-sided numbers. No. 62 is an exception and its H.M.V. single-sided number is given. Again, I acknowledge my debt to Gordon Whelan.

N.B. Unless otherwise stated recordings have orchestral accompaniments; those with piano by Homer Samuels are marked (P).

ACOUSTIC (1917- 1924)

- *62. 2-3324 Little Dorry (Seppilli)
- 63. DA212 Les filles de Cadiz (Delibes)
- 64. Crepuscule (Massenet)
- 65. DA213 "La Sonnambula" (Bellini) Sovra il sen la man mi posa
- *66. Messaggero amoroso (Chopin arr. Buzzi-Peccia)
- 67. DA214 "Lucia de Lammermoor" (Donizetti) Spagi d'amao pianto
- 68. "Nozze di Figaro" (Mozart) Non so piu cosa faccio
- 69. DA215 "Manon Lescaut" (Auber) C'est l'histoire amoureuse
- 70. Clavelitos (Valverde)
- 71. DA216 "La Traviata" (Verdi) Follie . . Sempre libera
- 72. Attendo .. Addio del passato
- 73. DA217 Caro mio ben (Giordani)
- 74. La capinera (Benedict) (W.M. Berenguer, flute)
- 75. DA218 Little Birdies (Buzzi-Peccia)
- 76. When Chloris sleeps (Samuels)
- 77. DA219 "The Golden Cockerel" (Rimsky-Korsakov)
- 78. "Sadko" (Rimsky-Korsakov) Salut, a toi, soleil de flamme!
Les diamants chez nous sont innombrables
- 79. DA249 Kiss me again (Victor Herbert)
- 80. A kiss in the dark (Victor Herbert)
- 81. DA328 Ol' Carolina (Cooke)
- 82. Old folks at home (Foster)
- 83. DA381 "Rigoletto" (Verdi) Ah, piangi fanciulla (w. DeLuca)
- 84. DA611 "Don Cesar de Bazan" (Massenet) Sevillana
- 86. "Manon" (Massenet) Obeissons quand leur voix appelle

86. DA711 "La Traviata"(Verdi)Un di felice etera &
 87. Parigi o cara noi lasceremo - both with Schipa
ELECTRIC (1925 - 1930)
 88. DA 805 "Las Hijas del Zebedeo"(Chapi)Al pensar en el dueno(P)
 89. La Serenata(Tosti) (P)
 90/91.DA817 "Dinorah"(Meyerbeer)Ombra leggiere. . Ma gia tuT'asconci
 92. DA864 Abide with me (Monk arr.Samuels)
 93. Lead kindly light(Dykes)
 94. DA928 The Gypsy and the bird(Benedict)(w.C.Barone-flute)
 95. Parla (Arditi)
 96. DA1002 La Capinera(Benedict)(w.C.Barone - flute)
 97. La Paloma(Yradier) (P)
 98. DA1011 Home,sweet home (Bishop) (P)
 99. The alst rose of summer(P)
 100.DA1028 "Rigoletto"(Verdi) Cielo!.. Ah veglia o donna &
 101. Piangi fanciulla(w.DeLuca & Metropolitan Opera Orch
 cond.G.Setti)
 102.DA1056 My old Kentucky Home(Foster)(P)
 103. Love's old sweet song(Molloy)(P)
 104.DA1095 The Russian Nightingale(Alabieff)(w.C.Barone - flute)
 105. Clavelitos(Valverde) and Estrellita(Ponce)(P)
 106.DA1133 "La Traviata"(Verdi) Un di felice etera
 107. and Parigi o cara noi Lasceremo
 (both with Schipa)
 108.DA1161 "DonPasquale"(Donizetti) Tornami a dir
 109. "Rigoletto"(Verdi)E il sol dell'anima -both withSchipa
 110.DA1164 Les filles de Cadiz(Delibes)
 111. "Sadko"(Rimsky-Korsakov)Les diamants chez nous sont
 innombrables
 *112. VA 8 La Danza(Rossini)(P) - coupled with No.69)
Published on Victor only

ACOUSTIC

113. 998 Silver threads among the gold(Danks)
 114. Love's old sweet song(Molloy)
 115. 1047 Memory Lane(Conrad)
 116. Mah Lindy Lou(Strickland)
 117.1068 Coppelia(Delibes)
 118. Serenade(Pierne)
 119. 1097 Estrellita(Ponce)
 120. No te vayas te lo pi do(Guervos)
 121. 3034 "Don Pasquale"(Donizetti) Tornami a dir)-both w.Schipa
 122. "Rigoletto"(Verdi) E il sol dell'anima

ELECTRIC

- 123.1144 Sometime(Fiorito)
 124. Dreaming time(Strickland)
 125.1566 Old folks at home(Foster)(P)
 126. Long,long ago(Bayly)(P)

Notes

62.Never doubled. 66.Arrangement of Valse No.6.

112.Unpublished until "Archive" series.

CORRECTION item 60.in the last issue was wrongly typed & should
 have the Camden LP. number CDN.1004

(to be concluded)

The 'Indefatigable One' - Sydney Carter of Worthing- is busy compiling the Edison 'foreign' issues listing and requires only details of the following French issues to complete that section:-

17005	17010	17020	17022	17023	17024	17028	17037
17075	17145	17149	17150	17151	17161	17168	17270
17277	17283	17344	17484	17496	17498	17499	17502
17506	17511	17596	17612	17626	17845	17851	

If you know the titles and artists of these records, please tell Sydney Carter, [redacted] Worthing, Sussex.

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Zonophone single-sided discs

Ernie Bayly requires details of the following ten-inch single sided British Zonophone discs:-

X40002	X40003	X40009	X40045	X40209	X40213	X40241
X41006	X41030	X42003	X42007	X42015	X42022	X42028
X42 063	X42064	X42068	X42074	X42090	X42108	X42114
X43000	X43001	X43026	X43057	X43058	X43082	X43152
X45008						

seven inch single sided British Zonophones:-

40000	40027	40052	42001	42003	42005	42006	42008	42076
43000	43001	43008	43014	43017	43018	43037	44000	49002

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MY AMERICAN JOURNEY

By Gerry Annand

To go back a little; on my leaving the airport, a yellow cab drew up and elderly negro driver with a wide grin on his face yelled, "Taxi Suh?" "Yes, I said, find me a hotel on the New Jersey side of New York" He told me that he came originally from Kentucky but had been driving taxis on the streets of New York for forty years with an unblemished licence. I noticed that quite a number of police saluted him while on our way.

He took me to the Crossway Motel, a fabulous place opposite La Guardia Airport, where each room was fitted with a separate bathroom, toilet, 13-channel television, a telephone and mercury wall electric light switches. These consist of a perspex panel about 5" x 3" in a Bakelite frame. Press the panel at the top and the light comes on. Press the bottom and it goes out.

This Motel was rather expensive, which was a blessing in disguise, for they were not very busy and allowed the receptionist time to teach me the American currency. What was a dime, what was a nickel and what was a quarter. He shewed me what coins to use for stamps and cigarette machines. In the foyer was a glass case of souvenirs for sale, a rack of postcards and a mail box by the door.

As seems usual in American practice, restaurants are attached to, but are not part of the hotel. These vary considerably. At this one, when I asked for a sandwich, I got a huge ham salad. Of course, this may have been a joke on the part of the fairy who served me, who confessed she hailed from Kansas City. Transport was also provided by this very efficient and pleasant hotel; and it is with this same transport that I shall open my next instalment.

Available from the Editor early November; E.P. disc by 'Golden Jubilee' of four Victorian Monks songs including 'My Little Eva' and 'Give my regards to Leicester Square'. 10s. (\$2 post free) Hurry. This will be a limited edition of 100 only.



The Horse and Groom



Gerry Annand

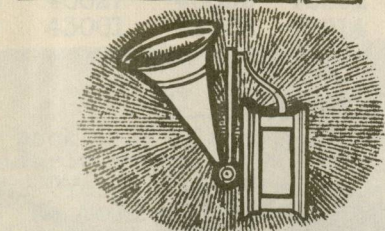
THE BLACKTHORNS
BANJO SOLO
BY
GEORGE E. MORRIS
(Late DERROY SOMERS BAND)



A George Morris
music-front



George Morris



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NEW YORK 1900

OF PRE 1920

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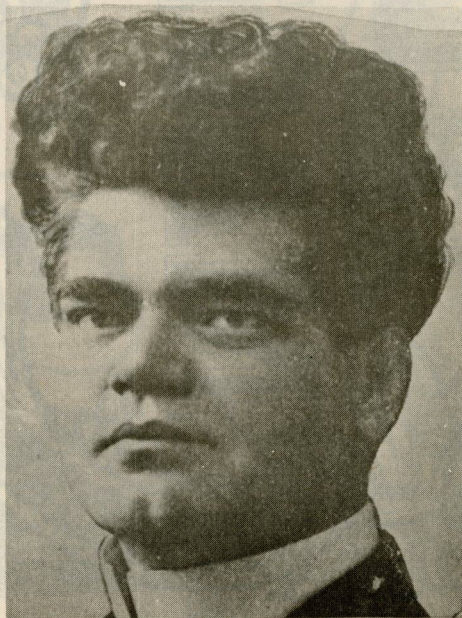
Miss EMMY DESTINN



Herr ANTON VAN ROOY



Lionel Brough



Len Spencer

Thumb Nail Sketches by Tyn Phoill No.16.

Edison Blue Amberol 1727 "Deep Down in my Heart"

bass solo by Joseph Parsons with orchestral accompaniment.

Words by Frank Tannehill, music by Tom Kelley.

When Tannehill and Kelley collaborated in this song they never realised that one day it would get mixed up in a St. Louis fire. During the blaze, with the firemen doing their best to quench the flames, they were amazed to hear, in clear beautiful tones, a woman's voice - "You ask me if I love you

What proof, dear, shall I give?

You ask me if I always will,

I answer, while I live,

And if for good or if for ill

Twill be my fate to love you still

Deep down in my heart".

The crowd, half stunned, cried, "My God, there's a woman in there."

The firemen redoubled their efforts and one, having clambered over the sill, returned with a blackened grin, and a phonograph under his arm,

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PET'S CORNER

From a B.B.C. broadcast- Spaceways receptionist to customer, "We can book you a forty-day return trip to Saturn". "Oh, excuse me, the telephone" . . . "Sorry, all trips cancelled to Saturn, Dr. Beeching has closed the space station".

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OUR ILLUSTRATION THIS MONTH

None of the personalities featured this month require introduction. Anton van Rooy, of operatic fame, has a few rare 2 minute wax Edisons to his name. Emmy Destinn was chiefly featured in operatic arias on discs of the Odeon group, while Lionel Brough told anecdotes on Edison and Edison Bell 2 minute wax cylinders as well as G&T discs. It may not be known that as well as playing the comedy parts in 'legitimate' theatre, Brough did, in his later years, appear at Music Halls under the management of Charles Morton telling stories and jokes. Len Spencer is well known for his comic songs and duets on Edison cylinders and various makes of discs. George Morris, whose autobiography we are currently featuring, made many discs with various dance bands and some solos on Decca under his own name and on seven inch Victory as George Clinton. Members outside London now know the appearance of our Headquarters, "The Horse & Groom" in Curtain Road, London E.2. It is one of the few old proper ties remaining in the road. Our meeting room occupies the large first-floor room with three windows which can be seen in our photo. Gerry Annand is smiling at us just outside the door through which we 'Pilgrims' enter. - Through the Saloon Bar, and up the stairs. I should hate to estimate how many discs, cylinders and machines have entered and left by that door! The poster of the Norwich Talking Machine Exposition was superb, and just had to be reproduced in our magazine. It was drawn by an equally superb 'Ken'.

WANTED

WANTED TO BUY

WANTED

87

CERTAIN OLD CYLINDER PHONOGRAPHS
and

DISC PHONOGRAPHS
(all with outside horns)

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U. S. A.

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WANTED ACCORDION DISCS

WANTED ACCORDION DISCS

PIETRO FROSINI

BEKA 460 An American Rag - An Operatic Rag

470 Wedding of the Winds - Rigoletto Fantasia

520 Amoreuse Waltz - The Aristocratic Coon

WINNER 2077 Poet and Peasant Overture, 2 parts

2145 The Aristocratic Coon - The Glowworm Intermezzo

2433 Amoreuse Waltz - Wedding of the winds

VELVET FACE (Edison Bell)

1084 Poet and Peasant Overture - 2 parts

1090 Glow Worm - Amoreuse Waltz

1098 Wedding of the Winds - The Aristocratic Coon

G. ARDITI

COLISEUM 140 A Ragtime Gem - An Autumn Idyll

163 American Rag - Intermezzo Two Step

207 Operatic Selection - Amoreuse

PIETRO DEIRO

REGAL G6714 The Blue Danube - Luna

G6730 Donauwellen (Danube Waves) - Firefly Waltz

G6770 Faust Waltz - Pagliacci Selections

PIETRO & GUIDO DEIRO ALL discs, All makes, please report what
you have.

A. FREGOLI any on Scala

Please let me know what you have for disposal by these artists,
even if not the titles listed above. I may not know about them.

Stanley Bozynski, [REDACTED] Michigan 48192, U.S.A.

(I should like to correspond with all collectors of recordings
of the accordion and concertina)

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To beat the Christmas rush of mail, the next HILLDALE NEWS will
be distributed on 8th. December. Please submit articles and adverts
by 25th. November. E.B.

by Ted Lewis

Time passed, my apprenticeship finished and I left the district to take employment in another part of London. The old soldier left the shop which was later re-opened by a stranger and once again became a barber shop. Some years later, I think around 1928, I found myself once again in the old road with an hour to spare. Chancing to meet an acquaintance I asked about the old Soldier. "Oh," said this man, "He has a room at number so-and-so, he can't get about much now, why don't you go up and see him? He would be pleased to see you."

I decided I would and as it was Christmas time, went to a tobacconist's and bought a couple of ounces of his favourite shag. With this in my pocket, I knocked at the door. It was opened by a lady who after looking at me for a moment said, in one of those expressionless voices, "Yes?" "Does Mr. W. live here?" I asked. "You had better come in," she said. "You will find him in the back room on the top floor". With that she left me to negotiate four flights of stairs in the dark. I was just about to climb the last flight, when from somewhere in the darkness above me came the sound of a phonograph playing "Old Comrades March". On reaching the top I saw light coming from under a door and stood listening until the music ceased.

Tapping on the door I pushed it open and there sitting in his chair was my old friend. On another chair beside him was old Edison Fireside phonograph. He stared at me through his old fashioned steel rimmed spectacles a few moments and stretching out his hand said, "Well I'm blowed, it's you" I took the proffered hand and shook it warmly. Then pointing with the stem of his empty pipe he said, "There's another chair over there; heave the junk on to the floor and fetch it over to the fire and set you down".

Doing as I was bid, I noticed that the 'load of junk' was a pile of Pathé discs. Glancing round to see if he still had his Pathé machine, I saw it in a corner still surmounted by its enormous brass floral horn. Also there was his little iron bed with its grey army blankets. Under the bed was pushed an empty bird cage. I realised that the faithful little friend of years ago must lie sleeping in a quiet corner of the garden. "Here's something for you", I said, handing him the packet of shag. "Now you're what I call a gentleman, I was right out of ammunition." He told me that he did not get out much, "can't manage the stairs, you know." "What do you do with yourself all day?" I asked. "Oh, just sit and play my records while I'm waiting to die". This was said quite simply, without any hint of self-pity. He played some more cylinders and we talked for an hour or more, then the time came for me to be on my way. "I'll look in again sometime", I promised. "I'll tell you what", he said, "come again in the spring. It's pleasant looking out over the gardens here in the light evenings. You can get a good view of Tower Bridge. You come in the spring and I'll show you". I promised I would and then took my leave. Well! The spring followed winter as it always does, but before that particular spring came, the Old Soldier had gone forth on his long last journey.

(concluded)

By Syd Gray

In this issue, let me take two artists and give the story of their Edison careers. Firstly, I am indebted to Mr. Ray Wile for much of the information contained in this article.

It is pretty common knowledge that Thomas Alva Edison had a very strong opinion of what he liked in music. His main thoughts on hearing an artist was, "Is the artist up to our high standard? Has the artist much tremolo?" Tremolo was his pet hate. It was picked up by the sensitive recording equipment used, and many titles were scrapped because the artist had a pronounced tremolo. Also on hearing a test of an uncommon title from a strange Opera, he was often inclined to scrap it, as "not a good tune". These remarks are taken from actual trial files still held at the Edison Foundation.

Firstly let us take Elizabeth Schumann. Her debut on disc was for Edison, and his remarks on her trial 24th. Dec. 1914 were, "Pretty good, but there is a fine series of waves on voice which perhaps is from the light reproducer pumping. This makes it impure. She has not much tremolo. What she has is very rapid and not very noticeable. She is like Anna Case. If not expensive, might take half a dozen. Get repertoire." As readers will know, Schumann went on to make some excellent Polydors and was a mainstay of the H.M.V. company for a great many years and her discs were among the best sellers. It is apparent that Edison missed-out on this great artist. Recorded 1st. Feb. 1915. Freischutz "Komme eine schlanker"

matrix 3554. issued on 82082. Listed in catalogue 1915-1927.

Recorded 2nd. Feb. 1915 Fidelio "O war ich schön mit" matrix 3557. issued on 73005. Listed 1921-29.

Recorded 2nd. Feb. 1915. Mignon "Styrienne". Matrix 3558. passed for issue on 82084, but never released. 82084 was later assigned to Verlet.

3rd. Feb. 1915. Mignon "Kennst du das Land?" matrix 3560. Issued on 73004. Listed 1921 - 29.

8th. Feb. 1915. Carmen "Air des Michaela" matrix 3568. Unpublished.

8th. Feb. 1915. Freischutz "Trube augen" matrix 3569. Issued on 82092. Listed 1915 - 1924.

Celestina Boninsegna. From the voice trials files. Comment on

Victor 92026 Trovatore "Tacea la notte". "Not as good as Labia-Heim or Bori. Bad tremolo. NOT DESIRABLE". Nevertheless Edison recorded her voice in Europe (possibly London) in 1911.

Matrix 618 Aida "O patria mia"

Matrix 619 Aida "Ritorna vincitor"

Matrix 620 Forza "Pace pace mio dio"-issued on Edison Voicewriter L.P.

Matrix 631 Trovatore "D'amour sul ali rosee"

Matrix 632 Trovatore "Tacea la notte" issued on 82035. Listed 1913 - 1917. also issued on 82022.

From the above one wonders why there were only five titles, the normal system being to hire an artist for a Half Contract six titles. There are high hopes that some of the unpublished Edisons may be reissued and I hope that Boninsegna's glorious voice will be included. As far as I know, only two masters still exists, that of

the "Pace pace" and the other is the published, though exceedingly rare, "Tacea la notte".

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SHAME ON YOU !

It comes to the Editor's attention that 'some who ought to know better' have not yet purchased their complete sets of Edison Catalogues.

For convenience, we repeat the information :-

EDISON CATALOGUES

Blue Amberol Vol.1, Vol.2, Vol.3. = 10s.6d. each

Set of three in Presentation Wallet 30s.

Wax Amberol U.S.A. issues (new edition) = 7s.6d.

Wax Amberol British issues = 5s.6d.

2 Minute wax U.S.A. issues. Vol.1., Vol.2., Vol.3. = 10s.6d. each.

2 Minute wax British Issues Vol.4. = 10s.6d.

Set of four in Presentation Wallet 40s.6d.

In preparation

2 Minute wax, foreign issues = vol.5., vol.6. = 10s.6d. each

Edison Bell - British and foreign in two volumes

Edison Wax Amberols, foreign issues.

Sterling, Clarion, Indestructible.

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STROBOSCOPES to fit on the end of Phonograph mandrel to show

160 r.p.m. State if for 50 or 60 cycles electricity. 2s. each plus 3d. postage from Ernie Bayly.

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BRITISH MUSIC HALL SOCIETY will hold A BIG EXHIBITION on

Saturday 7th. November at Mc.DONALDS MUSIC HALL in the afternoon.

This promises to even beat last year's marvellous display. I can recommend it to any interested in the history of the Music Hall, and musical theatre. McDonalds Music Hall is in Hoxton Street, London, N.L. Nearest Underground, Old Street. Nearest buses - several passing along Shoreditch High Street or Great Eastern Street.

Our own Society has been allocated a table and I hope some volunteers will be on hand to assist me. If you have any interesting Music Hall items worthy of exhibit, separate from purely phonographic, contact Ray Mackender, 63. Great Cumberland Place, London, W.1. Contact me concerning anything phonographic which you feel will interest the exhibition's visitors. Ernie Bayly.

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STILL WANTED to pass on to an elderly Member - Blue Amberols 1837 'Clamy Green' by B. Golden and J. Hughes, and 1875 'Rube & the country Doctor' by B. Harlan & F. Stanley. 2 min waxes, 8977 'Coax me' Ed. Military Band, 8658. 'You're always behind like an old cow's tail' by Bob Roberts 8907 'Coax me' by Collins & Harlan. Send to Ernie Bayly, stating price.

Ernie Bayly requires 2min wax cylinders (Edison & Col.) by Sousa's Band

THE BEECHAM SOCIETY

Our intentions are manifold and include the following; (1) to compile a complete discography, (2) to establish a central repository for Beecham commercial recordings and broadcast performances, (3) to act as a "pressure group" to seek the reissue of some of the older recordings, (4) possibly issue our own discs at a future date, and, (5) to do everything in our power to keep the memory of Sir Thomas alive. Let us hope that we are equal to the task. The Beecham Society shall shortly be incorporated under the laws of the State of California as a non-profit corporation, which shall give us a legal basis - most important for our type of work. Subscription dues for the remainder of this year \$1, to be sent to Stanley H. Mayes. This initiation fee will also cover the first issue of our publication. Regular subscriptions after Jan. 1st. 1965 will be \$3 (\$5 outside U.S.A.). Dues will depend upon the size of the magazine and frequency of our publication. We shall start with 4 issues per year and aim at six issues from the second year.

While the publication, and work of the Society shall centre around Sir Thomas Beecham, we feel that we should open our activities to the whole world of Classical Music. We will need a "London Editor" to "share" highlights of the music season with the other members of the Society. We should also like several individuals in England to review the better long playing records and tapes. Any volunteers? The quality of our magazine depends upon our members.

We hope to hear from you soon. Will you help us to build up a good Society? Let us work together to build a living monument to Sir Thomas Beecham.

Stanley H. Mayes, Secretary.

Redondo Beach, California 90277. U.S.A.

WANTED

WANTED

WANTED

- a. "When Mr. Moon is shining" played by Jacobs and his Trocadero Orch.
 - b. "Austrian Cadets", disc or cylinder by Alexander Prince, concertina.
 - c. "Scotch Express", Sterling cylinder
 - d. "In Dreamland" - sung by Hamilton Hill, Sterling cylinder.
 - e. "Wait" by Bohemian Band, Edison Bell cylinder.
 - f. "Melley of popular Airs" - bell solo by Len Ward, Edison Bell cyl.
 - g. "Beautiful Girl/ My Heart is with you tonight" - songs by Jack Sherwood - 10" brown label Ariel disc (or other pressing) and any others by Jack Sherwood.
 - h. An Edison, or any other, diamond or sapphire, recording 2min. stylus.
- John K. Stratley, Sales Methods Officer, Central African Airways,
Salisbury Airport, Southern Rhodesia. (Mark letters
letters 'personal'). Until approx mid-November I shall be
c/o, H. Gerstner, Esq. Liphook, Hampshire.
I hope to visit the Society at "The Horse and Groom" on 10th. Nov.

Our Christmas Party will be held on 8th. December. Owing to changed family arrangements, Bill Law, who has been our 'organiser' over the past few years, has reluctantly relinquished the post. However, Roy Smith has volunteered to be M.C., so we should not lack fun. Mrs. Gould will as usual provide the refreshments. 5s. per head. As these must be booked before hand, please let ~~ROY~~ know by 10th. November if you intend to come, so that you will be 'catered for'.

Roy must know

numbers of Members and their wives and friends who will be coming.

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THE LIFE OF CHARLES MORTON - "FATHER OF MUSIC HALL"

Part 1. by Ernie Bayly

Charles Morton was born on 15th. August 1819 in Hackney. The first theatre he attended was the Pavilion, in his teens, (it had opened in 1829.) He married when he was 21 and became the proprietor of the 'Saint George's Tavern', Belgrave Road, Pimlico. He soon started a "free and easy" in the 'Gentlemen Only' room. One of his earlier singers was one Flaherty. Later Morton took the 'India House Tavern' in Leadenhall Street, when his first wife died.

History began to be made when he acquired the 'Old Canterbury Arms', Upper Marsh, Lambeth, which had had occasional 'sing-songs'. Morton had regular musical evenings on Mondays and Saturdays for men only, and soon he relaxed and allowed the introduction of "Ladies' Thursdays" when the wives or sweethearts could come along too. The first Chairman was brother Robert Morton. An early Canterbury singer was Billy Williamson, for Morton paid to have singing lessons. Tommy Keat, with short legs and a loud voice, sang 'Simon the Cellarer'. Walter Ramsey recited. The receipts grew in leaps & bounds. So much so that Charles Morton decided to build a hall alongside his public house. On 17th. May 1852 the first real "Canterbury Music Hall" opened, admitting ladies at every performance. Admittance was by a 6d. refreshment ticket. This was the first hall to be sufficiently 'respectable' to warrant the attendance by ladies-who naturally wanted to go along to share the fun which their husbands had been enjoying. The 'audience' sat at tables and partook of food and drink while the 'artists' (as they were now becoming) entertained from the stage. The Canterbury became so successful that Morton was able to charge 3d. admission fee at the door, and charge extra for food and drinks inside. One early star was John Caulfield, tenor, from The Haymarket. His son John and his wife Constance Loebey also featured for a while. Then there was the great Sam Cowell who sang songs like "Lord Lovell", "Little Fat Grey Man", "Alonzo the brave and the fair Imogene" and of course, "The Rat Catcher's Daughter" which was written by the Rev. Edward Bradley under the pen-name of Cuthbert Bede".